Royal Academy of Music

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The Bulletin

Royal Academy of Music

September 2003

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or email us at
bulletin@ram.ac.uk

Students from the Academy performing with Sir Elton John at the Royal Opera House.

Further performances with Elton are in the pipeline – watch out for more details soon…

Welcome to The **Bulletin** – the first issue of the new-look Royal Academy of Music newsletter. Keeping you up-to-date with developments in an increasingly varied and vibrant Academy scene, The **Bulletin** will appear twice a year. We're always interested in comments and proposals for articles – if you'd like to get involved, please contact us!

Comments and proposals should be addressed to:

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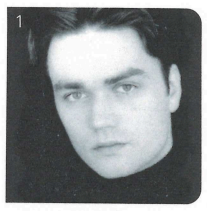
Academy People

Academy musicians have been making their mark in the profession for generations. Here's a small selection of our students' most recent successes.



Jonathan Kelly (1991) has been appointed Solo Oboe of the Berlin Philharmonic Orchestra.

Jonathan Ayling (1999) has been selected to join the cello section of the London Philharmonic Orchestra.

Simon Lepper (1998) and **Llŷr Williams** (2000) have been appointed as official accompanists for this year's BBC Singer of the World in Cardiff.

Pianist **Inon Barnatan** (2002) has been invited to give one of the Stean Institute prestigious 'Rising Stars' recitals in November and to undertake a chamber music tour of the USA (including New York, Chicago and Boston) in 2004.

Current student **James Elliott** has been awarded the Wessex Award by Glyndebourne. He understudied Albert Herring on the Glyndebourne tour in autumn 2002.

Benjamin Wallfisch (2002) has recently been appointed Associate Conductor of the English Chamber Orchestra.

Edward Gardner (2000) has been appointed Assistant Conductor to The Hallé and has conducted for the English Touring Opera and Glyndebourne Touring Opera.

Current student **Jewgenij Sudbin** recently performed at the Purcell Room as a result of winning the Jacques Samuel Prize for pianists of all the London music colleges.

James Edwards (2000) was recently engaged as a principal in the Vilar Young Artist Programme at the Royal Opera House.

Paul Watkins (professor of cello), **Toby Purser** (2001) and **Benjamin Wallfisch** (2002) took the top three prizes in the 2002 Leeds Conductors' Competition.

The Eimer Piano Trio were awarded the Barenreiter Prize in the Munich ARD International Competition for Piano Trios and were winners of the Royal Over-Seas League Ensemble Prize.

Current student **Sophia Flodin** was awarded the David Kelly Oratorio Prize in the 2002 National Mozart Competition.

Rob Samuel (1998) has been appointed Associate-Principal Trumpet with the BBC National Orchestra of Wales.

Valentin Garvie (2001) has been appointed Principal Trumpet with the Ensemble Modern in 2002.

Ilan Volkov (1996) is the Principal Conductor of the BBC Scottish Symphony Orchestra.

Leon Ni (2000) has been appointed Principal Trombone with the Orchestra of Scottish Opera in Glasgow.

At what point did you know that you would focus on jazz?

My musical life started at the age of nine when I went to Chetham's School of Music in Manchester, where I studied classical piano and French horn. Towards the end of my time at Chet's, I found a real fascination with jazz piano and applied for the jazz course at the Academy.

What made you choose the Academy over any of the other colleges?

The Academy has a great course and the teachers are of a very high quality. I've had a fantastic four years and am really looking forward to getting out there and giving it a go! My teachers have been incredibly supportive and have helped me to get in to the profession.

You have just done your final recital – how did it go?

Well, I was really pleased. I had thirty musicians play for me and the Theatre was filled with all my friends and colleagues. I enjoyed it!

(It must have gone well – Gwilym won the Principal's Prize at this year's graduation ceremony!)

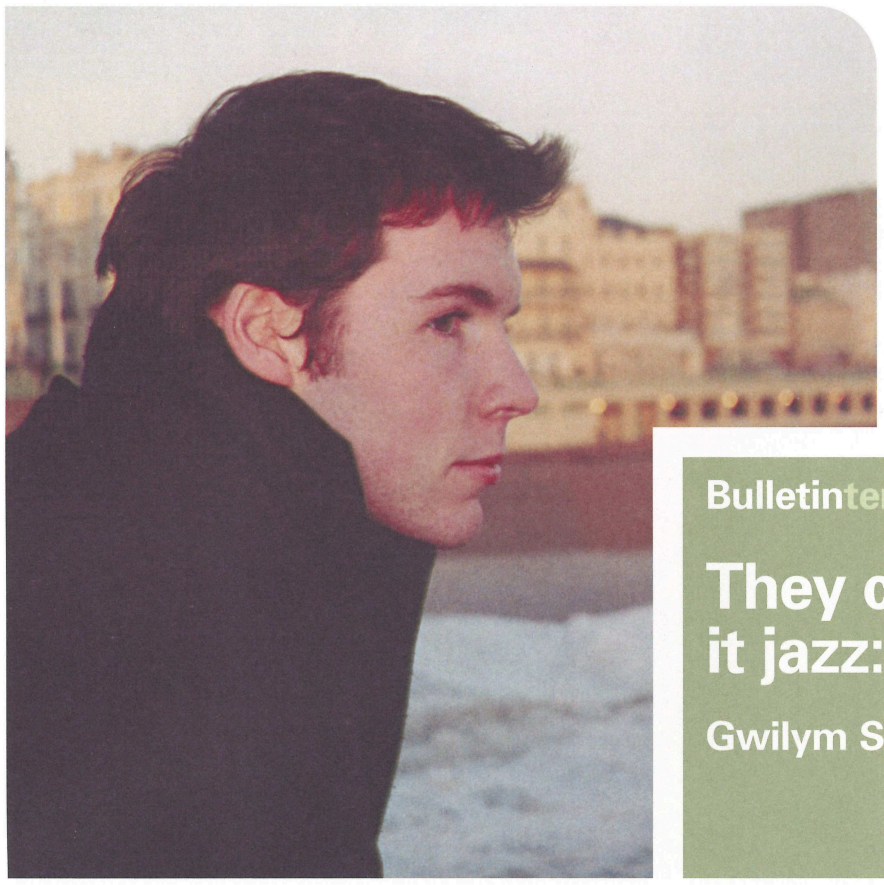
What type of music do you prefer to play?

It's difficult to say, as I am interested in all types ranging from classical to jazz, Latin, funk and pop. Some of my musical heroes are Keith Jarrett, Chick Corea, Jaco Pastorious and Frank Zappa – they have all influenced my musical style.

Now that you have finished, what are your future plans?

I don't think that life will be that different, as I will continue to play at the same sort of venues with many of the people that I already know. I am sure that I will make more contacts along the way! I also really enjoy teaching, so will be able to count on some reliable income from that.

Student interviews by Lindsay Wood.



Bulletinterview

They call it jazz:

Gwilym Simcock

Before interviewing jazz pianist Gwilym Simcock, I thought I would prepare myself by searching the Internet to see what I could find about him. Six pages of information later, I was armed with references ranging from a British Horn Society article to the Ronnie Scotts website!

Recent, notable successes include (left): **Ed Gardner,**[1] **Ludovic Morlot,**[2] **Stephanie Marshall,**[3] **Elena Langer**[4] and **Seung-Wook Seong.**[5]

Ludovic Morlot (2000) is acting as assistant conductor for the Boston Symphony Orchestra. He is also conductor in residence with the Orchestra National de Lyon.

Rumon Gamba (1998) has been appointed the Chief Conductor and Artistic Director of the Iceland Symphony Orchestra.

Soprano **Stephanie Marshall** (2001) sang the title role, Offred, in the UK première of Poul Ruders' 'The Handmaid's Tale' for English National Opera in spring 2003.

Ashley Wass (2001) was the winner of the London World Piano Competition and won fifth prize in the Leeds Piano Competition in 2000.

Current student **Christopher Gould** (1996) won the Accompaniment Prize for the Wigmore International Song Competition in 2001.

First year student **John Reid** has won the Megan Foster accompaniment award (as part of the Maggie Teyte competition, held in January 2003), the 2003 Kathleen Ferrier accompanists' prize and the accompanists' prize in the 2003 Richard Lewis-Jean Shanks Award.

Current student, baritone **Seung-Wook Seong** was awarded the prestigious Richard Lewis/Jean Shanks Award for 2003.

Current composition student **Brian Herrington** recently won the Royal Philharmonic Society Prize. He has also won the First Music Award, which includes a commission for an orchestral work to be premièred in the Carnegie Hall.

Current composition student **Elena Langer** is having her opera 'The Girl of Sand' performed at the Almeida theatre, where she is composer in association.

Chiao-Ying Chang (2001) and current student **Yurie Miura** were both winners of the UK round of the Vendome Prize in April 2003.

Joe Duddell (1999) is Lecturer in Composition at Exeter University. His recent commissions include Ruby, a percussion concerto for Colin Currie (1998) and the Bournemouth Symphony Orchestra, premièred at the Proms in July.

Catrin Finch (2002) gave a successful Wigmore Hall recital in June. Her new recording with Sony Classical, 'Crossing the Stone', was Classic FM's 'CD of the Week'.

Jonathan Clarke (2001) has been appointed Principal Trumpet of the Hong Kong Philharmonic Orchestra.

Matthew Billing (1991) has been appointed the Sub-Principal Clarinet of the RTE National Symphony Orchestra of Ireland.

This is only a partial list of the achievements of our most recent graduates. If you're a former student with some news you'd like to share, please send us a brief summary – including a photograph if appropriate – and we'll do our best to include it in the next edition.

What to do with a

John Dilworth, one of Britain's leading violin makers, welcomes the Academy's policy of letting instruments live.

Give a violinist a winning lottery ticket and what would they do?

Nine out of ten would probably go out shopping for a Strad.

It is the violin that all players aspire to. A Stradivari violin is special, but not just for its superior tone. It is not just a musical instrument, but has become a cultural icon, a minor work of art, and highly collectable.

So once you take ownership of such a thing, problems follow: insurance, maintenance, storage. Ownership of any artistic work carries such minor niggles, but the Royal Academy of Music owns six exceptional Strads and is custodian to a further eight. The problems of owning such a rich hoard has been a dilemma for many years, especially since some of the instruments are bequests, held with solemn covenants that they be kept in regular use.

The collection of instruments held by the Academy in fact stretches well beyond a clutch of Stradivaris. Indeed it covers virtually every significant aspect of the history of the violin, from the Becket Collection of 'period' instruments to violins by some of the finest contemporary luthiers, all maintained in peak playing condition. It represents far more than just an incredibly valuable asset, which the accountants and managers have looked on for years as a potentially easy solution for all the financial strains with which such an institution has to contend: thankfully the Academy has been able to resist this temptation, but the stewardship of the collection has remained a major headache. Security, constant re-evaluation – these are only some of the burdens; in the past, the Academy was sometimes unsure as to where any particular instrument was at any given moment, as professors took their loaned violins on extensive tours. Taking stock of the collection meant that a certain amount of amateur detective work was needed to track down even some of the most valuable instruments out on extended loans to staff and graduates.

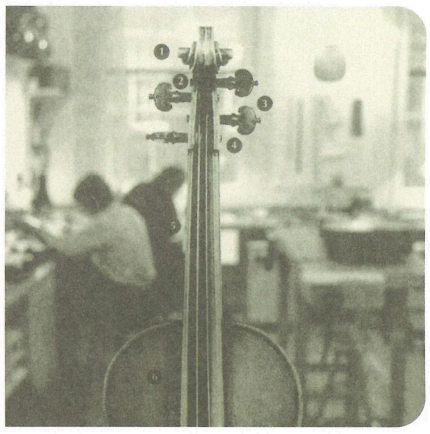
The ethics of keeping instrument collections have long been angrily disputed by academics, historians and musicians, and to be the curator of a major collection is not always a comfortable position when the cross-fire starts. Instruments are made to be played, argues one side. They are not fulfilling their function unless they are heard, and keeping a violin in a museum is like keeping a painting behind a curtain. Even protected from the light it will ultimately decay, but without anyone appreciating it to the full. While there is a naturally limited supply of old master instruments, it might seem unfair to keep them out of the hands of the virtuosi who will get the best from them. But, say the conservationist side, playing an instrument accelerates the inevitable deterioration, especially in the gruelling conditions of modern international touring schedules. It is vital that at least a certain number of such historically-important instruments be preserved for prosperity. But even conservationists know that looking backward is not always the way forward. The case for 'silent' museum collections further runs that by concentrating on the past, and encouraging the mystique of the sound of old violins over new, the work of modern luthiers is overlooked, and denied the chance to develop and take its place alongside the work of the past.

At least some of the ever-diminishing numbers of eighteenth century masterpieces should be kept safely in museums, not least as an essential archive and touchstone for modern makers.

Faced with all this, the Academy has found what it hopes is a safe course between the Scylla of performance and the Charibdis of conservation. The tireless efforts of the present principal, Professor Curtis Price, have brought in the funds to open the magnificent new York Gate Collections.

Strad

Cellist Neil Heyde, Chair of the Academy's Performance Research Group, participating in a technology workshop in the string gallery, and (right), David Rattray, the Academy's resident luthier, and colleagues in their workshop alongside the York Gate Collections.



The big idea of the new instrument gallery lies in its daring mixture of display and performance. But the content of these cases is intended to be more than a static display, as instruments will be taken out for regular use by the faculty of the Academy and visiting soloists. The empty spaces will be filled by other instruments from the Academy collection being rested from performance, or instruments of special interest on loan from other collections.

The collection of instruments held by the Academy in fact stretches well beyond a clutch of Stradivaris. Indeed it covers virtually every significant aspect of the history of the violin.

By this means, the York Gate Collections provide the best of both worlds for these precious violins. The precise instruments on show vary, depending on which ones are on working duty. Recently the 'Archinto' Stradivari viola has been out on a tour of Japan and in concerts by the Tokyo Quartet and Yuri Bashmet, but is now back on display in the Gallery. Similarly, Jennifer Pike was loaned the beautiful 'Maurin' violin for her BBC Young Musician of the Year performance, and Tasmin Little has used the 'Regent' – both of which can usually be seen in the gallery.

The display represents only a small proportion of the Academy's instruments – the entire collection is enormous, thanks to the continuing generosity of patrons and donors. Without them, the students would not have access to instruments of professional quality, which on the open market would be way beyond the means of all but the fortunate few. Those who use borrowed instruments are sensibly obliged to bring them in for maintenance twice a year. In this way, the instruments can be watched over and cared for properly by David Rattray, whose workshop is integrated into the gallery and is a fascinating focal point for visitors.

Maintaining the collection as an archive and a valuable resource for makers and historians is another acknowledged role of the gallery. This cannot be better illustrated than by the vital part which the 'Archinto' played in the scientific validation of the 'Messie' Stradivari in the Ashmolean Museum in Oxford. Access to the 'Archinto' for dendrochronological testing helped to established the true date of the wood from which the 'Messie' was made.

Collecting information from the instruments in the collection is a large part of the project; plans are underway to prepare technical drawings of the instruments, and most have already been photographed and catalogued, There will also be a programme of visiting resident luthiers, who will be able to use the great resources available in the gallery to build instruments under the gaze of the visiting public. And at last, the general public can be reassured that what they are seeing are not mute museum objects, but living, working instruments, whose voices can be regularly heard in the Academy's own concerts and in the hands of its professors and pupils on record and elsewhere.

The importance of this collection cannot be overestimated. London for the first time has a specialist musical instrument gallery to rival the Hill Room in the Ashmolean, where the 'Messie' resides, and even the great collections of Washington, Vermillion and Cremona itself. Still deprived of a dedicated museum of music, unlike so many other European capitals, London has a scattering of public collections; the V&A, the Horniman and the Royal College of Music all have important holdings of instruments. But now the doors have been opened on the York Gate Collections, there is a new focus for the violin in the capital.

The selection of bowed instruments is one of the richest to be seen anywhere. In future, temporary exhibitions built around different aspects of the violin are planned for the various gallery spaces. Not only the violin family is served by the gallery; on other floors there is a keyboard collection to view, and display cases dedicated to the history of past professors and associates.

In 2004 the Yehudi Menuhin International Competition for Young Violinists moves to London to be hosted by the Academy. The competition will form a part of the Genius of the Violin Festival, held in partnership with the Royal Academy of Music from 25th March to 4th April. Two special exhibitions will coincide with the festival: 'Menuhin and composers of his time' and 'The best of Cremonese violin making', which will feature the famous 'Lord Wilton' Guarneri del Gesù violin played by the late Yehudi Menuhin.

The York Gate Collections are open on weekdays from 12:30pm to 6:30pm and at weekends from 2:00pm to 5:00pm.

Admission is free.

Action: Research

If you haven't visited the Academy recently, you'll see a few changes next time you drop by – not least, a major development in the Nash-designed building along the side of York Gate, opposite St Marylebone Parish Church. As well as scores of new practice, teaching and rehearsal rooms, the building now includes three floors of public galleries displaying instruments, images, artefacts and documents from the Academy's collections. York Gate was formally opened in February 2002 by HRH The Princess Royal as Chancellor of the University of London. The galleries, which Classical Music magazine have described as 'beautifully presented and well worth a visit', were awarded prestigious full registered museum status early in 2003.

York Gate is a university museum and as such it acts as a portal between the public and the activities of our students and staff. The early stages of planning York Gate coincided with a redevelopment and expansion of

Dr Frances Palmer, Curator of the York Gate Collections, introduces the Academy's combined museum and research centre.

Professor Profile **Colin Carr**

By mixing hard work with a feel-good approach, Colin Carr has developed a cello studio with a reputation to be proud of.

Cellist Colin Carr is a fairly new arrival to the String Department, the Academy having successfully lured him from the New England Conservatory in Boston. Word spread quickly, and in three short years Colin has developed one of the best cello studios anywhere.

Colin Carr lived many years in the United States and is such an international figure, making regular appearances with major orchestras around the world, that many people don't realise he's English. He did fly the nest before being fully-fledged and never attended university or conservatoire. That nest was the Yehudi Menuhin School, where Colin survived both the experience of studying with the fearsome Maurice Gendron and sharing a room with a pre-punk Nigel Kennedy.

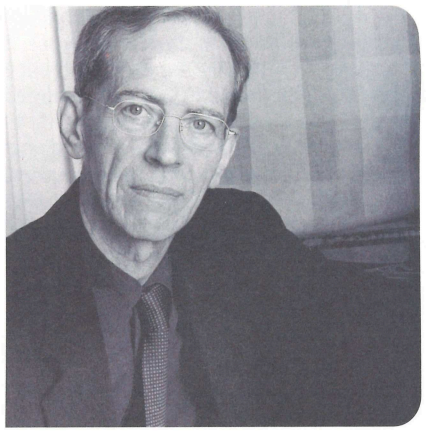
Carr's huge success as both performer and teacher owes a lot to recognising the brutalising effect of a tyrannical teacher and the dangers of allowing early virtuosity to run ahead of genuine musical development. He seems to have perfectly reconciled the laissez-faire, feel-good approach of his later (occasional) teacher William Pleeth with the self-discipline and inner resources required to climb the cello mountain. His students are remarkably well adjusted, but in a recent interview Carr did say, 'If you want to have a life, give up being a cellist!'

He still plays with what might be called conspicuous virtuosity and likes to take amazingly dangerous risks with his technique. But everything is focussed on expression and communication; no gesture is superfluous to or at odds with the music.

Colin is a popular and amiable colleague. Last year he and his fellow Academy cello professor Mats Lidström gave a joint concert in the David Josefowitz Recital Hall, playing mainly Mats's two-cello arrangements of everything from Bach trio sonatas to tangos. They also played alternating solos, with a mock-competitive spirit, which made this one of the most memorable evenings in Academy history.

Professor Profile **Hamish Milne**

Soloist, recording artist, broadcaster, lecturer, and now Hamish Milne can add Professor to the list.



There's a special group of distinguished artists who have been active within the Academy throughout their musical lives. Hamish Milne is one of them.

Since studying here with Harold Craxton, he has established himself as one of the most eminent piano teachers since the Academy's foundation in 1822. But he's also a very active international performer.

As a soloist, he has appeared with the leading orchestras, and his recent recording for Hyperion's Piano Concerto series with the BBC Scottish and Martyn Brabbins was described by Gramophone as 'an exemplary release'. His recital career includes over 200 broadcasts for the BBC alongside renowned work with chamber music groups such as the Parikian/Milne/Fleming Trio, the Pro Arte Piano Quartet and the Academy of St Martin-in-the-Fields' Chamber Ensemble.

Hamish has unusually eclectic interests and tastes, but his long association with the music of Nikolai Medtner is particularly noteworthy. His acclaimed recordings of Medtner's piano works for CRD now stretches to nine discs – and when first of them were released in 1975 they were the first comprehensive survey since the composer's own 78 rpm recordings. His significant catalogue of Russian repertoire includes a recent world première recording of Anatoly Alexandrov. Yet, Hamish is also responsible for benchmark recordings of mainstream repertoire such as Schubert's Trout Quintet with the Academy of St Martin's.

Hamish recently became a Professor of the University of London. His inaugural lecture on Medtner was an unforgettable and compelling exposé of how illuminating musicology and breathtaking performing instincts – not to mention dazzling virtuosity – can create the most mesmerising effect. Thanks to Professor Milne, the spotlight on this woefully under-explored composer will no doubt continue to get brighter.

academic postgraduate studies after the Academy joined the University of London in 2000 – and so it was possible to forge organic links between performance-based research and the galleries. York Gate is unusual among museums in that the collections of stringed instruments and pianos on display are intended primarily for use, and only form exhibitions when they are not needed for playing. The galleries are open to the public every afternoon except on the few days when the whole Academy site is closed. There are no admission charges for displays or events – although donations are always very welcome!

The displays on the ground floor give a history of the Academy, some of the people who have worked here and some of the compositions, performances and research that they have made possible. There is a programme of temporary exhibitions which draws on private collections, less well-known museum collections and the special collections of the Academy Library; future plans include exhibitions on Nadia Boulanger, Elizabethan music and Yehudi Menuhin's collaborations with living composers to coincide with the 'Genius of the Violin' festival in spring 2004.

Examples from the Academy's outstanding playing collections of stringed instruments are displayed in the first floor gallery – see John Dilworth's article on page 4. The permanent display tells the story of Cremona as a centre of violin-making, including an overview of the whole of Stradivari's career. Instruments are sometimes removed from display at short notice when they are needed for a concert or a recording – but other interesting examples are always put on display in their place. The Instrument Custodian's workshop opens off the gallery; it has a glass wall so that visitors can watch. There are also portraits of distinguished string players and photographs of scores from the special collections of the Academy Library.

The second floor houses a small collection of domestic and concert pianos from the first half of the nineteenth century, with instruments on loan from Kenneth Mobbs. Demonstrator-guides steward the gallery during opening hours, and a more ambitious programme of demonstrations is planned for next year. The keyboard workshop opens off this gallery.

The York Gate building is a busy part of the Academy campus, so a constant stream of students and staff passes through the galleries on the way to classes, lessons and rehearsals. One of the aims of the galleries is to reinforce their sense of belonging to an historic and active musical community.

York Gate is now reaching the end of its first 'normal' academic year. The galleries have been used as venues for events of many types and the programme planning can now be based on a sound body of experience. All year our research teams have organised regular Friday afternoon and evening presentations to devoted and growing audiences. The galleries encourage an informal presentation style – not so much lecture-recital as seminar-recital, with a lot of interaction between the presenters and the listeners – breaking down traditional barriers between performers and audience. Members of the public are very welcome to attend any of these events and to follow the development of our research projects which have a strong emphasis on performance. Timetables of events are displayed in the galleries and are sent out to anyone who requests them.

Building on these successful foundations, York Gate will be putting on events on Tuesday afternoons and Thursdays from September 2003. The Soundbox series on Tuesdays is an elective course for undergraduates – but here again anyone from inside or outside the Academy can come along to sessions. The programme will highlight practical aspects of music-making, including conversations with performers, composers and instrument-makers, demonstrations of playing techniques and teaching traditions, as well as discussions of less obvious topics. The piano research group will present a Keyboard Salon in the piano gallery at lunchtimes on Thursdays as a forum for any matters of interest to keyboard players.

Educational and social groups can book guided tours by contacting the Curator. Tours can be tailored to concentrate on any aspect of York Gate or the collections – there is quite a demand for architectural visits because of the close relationship of listed and prize-winning buildings from 1823, 1911 and 2001 on the same site. Join the York Gate mailing list to receive details of the events by emailing collections@ram.ac.uk or calling 020 7873 7396.

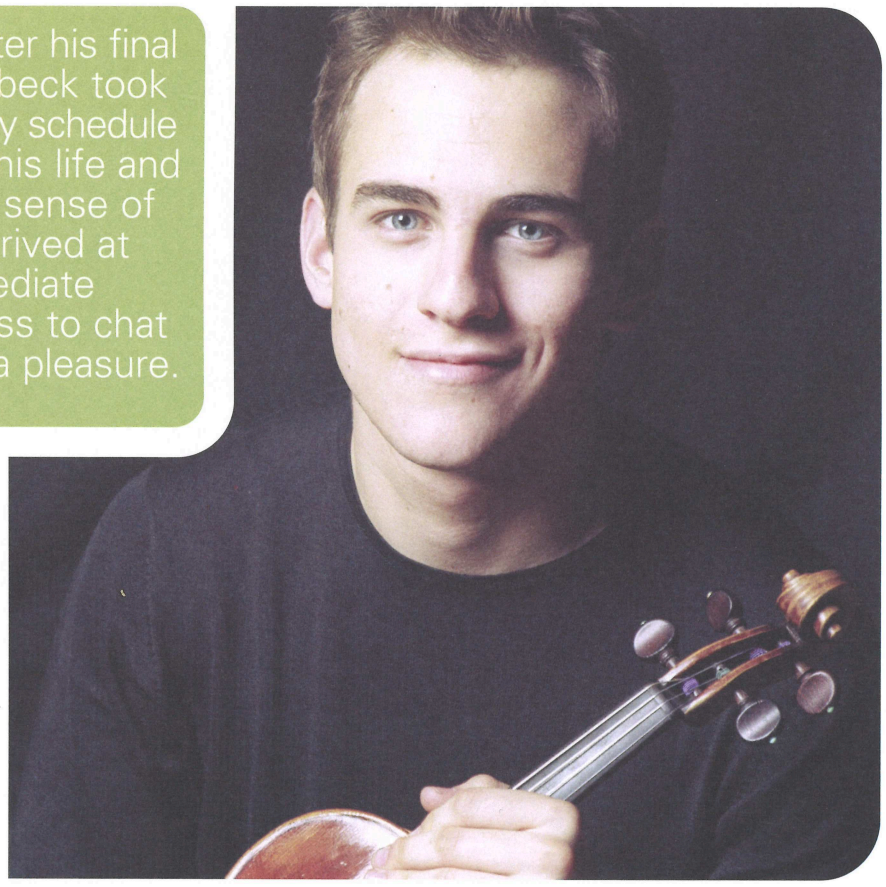
From museum space to art gallery to recital hall, York Gate is proving to be a vibrant and versatile space.

Bulletinterview

'Too good to ignore': (Musical Opinion)

Jack Liebeck

Only a couple of days after his final recital, violinist Jack Liebeck took some time out of his busy schedule to come and talk about his life and ambitions. There was a sense of self-confidence as he arrived at the office, and his immediate openness and willingness to chat made interviewing him a pleasure.



Are you feeling relieved now that you have finished your final recital?

Yes, although I hadn't prepared as well as I should have done. I have been working for a quite a few concerts and recitals recently, and at the time my Wigmore Hall début recital seemed to take precedence – the hall was sold out, leaving many people unable to attend!

That's fantastic. Have you had much opportunity to perform abroad?

I've been lucky to have visited a lot of places. I've been to the Far East, the States and many parts of Europe, performing solos and concertos. At home, I have appeared as a soloist with many orchestras including the Royal Liverpool Philharmonic, the London Philharmonic and the English Chamber Orchestra.

Have you ever been broadcast?

I have been on radio and television in Norway, Holland, France, Yugoslavia and the UK. My first appearance was on BBC TV, when I played the role of the young Mozart.

Have you participated in many competitions?

I have been a prize-winner at the International Paganini Competition in Genoa, the International Lipizer Competition in Gorizia and the International Competition in Sassari.

Have you any interests other than playing the violin?

I'm currently enjoying photographing some fellow students for a Students' Union charity calendar – I'd definitely take a look at it if you can!

What are your future plans?

I have a concerto performance with the Royal Scottish National Orchestra, and am doing a live broadcast on Radio 3 from the Cheltenham Festival.

You can find more info on Jack Liebeck at www.jackliebeck.com

Fundraising at the Royal Academy of Music

Since joining I have been getting to grips with the breathtaking range of activities that go on within the Academy. It is hard to imagine a more vibrant and dynamic place to raise money for. I had not realised the sheer scope of the teaching on offer here.

I joined the Academy in April as Development Director having come from English National Opera, where I had been fundraising for seven years. I have also worked at the Wigmore Hall as a fundraiser.

Despite playing a number of instruments from an early age, I must admit that I would struggle to get into the Academy. I gained a music degree but still find it easier to talk about music than to play it! I am very excited by the prospect of raising money to enable the musical talent of others to be nurtured.

Raising funds to enable students to study here is of paramount importance. We are also looking for donors to support the work of specific departments, groups and events as well as other areas such as the website, publications and recordings. In addition, we are currently seeking significant funding for the Library and Performance Research Centre, the construction of which will commence in 2004.

All donations to the Academy, whatever their size, are greatly appreciated. We are keen to work with potential supporters who may have an interest in a particular area of our work but are unsure as to how best to support it. Please do not hesitate to contact me or my colleagues in the Development Office if you would like to become involved or know of someone who you think would be interested in supporting us.

Emily Stubbs

Emily Stubbs
Director of Development

e.stubbs@ram.ac.uk

Bulletinterview

Young and gifted:

Simone Lamsma

Violinist Simone Lamsma is currently in her third year at the Academy, and is only 17 years old.

When did you start playing?

I began aged five with a local teacher in the north of Holland. When I was nine, I started going to Amsterdam for lessons, but the travel took up so much time – so, when I was 11, I moved to the Yehudi Menuhin school in Surrey and studied with Hu Kun, who is still my teacher now.

How did you feel about leaving home and boarding at such a young age?

I felt very comfortable and was glad of the extra time I had for practise. But after three years I wanted to spend less time on academic subjects and more on playing, so I decided to apply to the Academy.

14 years old is very young to join a conservatoire. Did you take a standard course?

I took a special preparatory year before joining the first undergraduate year. I'm now established on the BMus programme, and am enjoying it very much.

Where have you performed recently?

I came third in the Yehudi Menuhin competition and sixth in the Long-Thiband International Violin Competition in France last year. This year I won the Dutch National Violin Competition.

What are your long-term ambitions?

I hope to become an international soloist! I particularly enjoy performing music from the romantic era. One of my favourite violinists is David Oistrakh.

What special qualities do you need to succeed at such a high level?

You obviously need to have talent, but you will only succeed if you work hard, have great teachers and have a certain amount of luck!

Coming soon at the Academy

In April 2004, the Academy and the South Bank Centre will present 'Omaggio: A Celebration of Luciano Berio'.

'Omaggio' follows on from the highly successful SBC/Academy collaborative festival in honour of György Kurtág in 2002, which was praised for its 'creativity, excellence and understanding' when it won a Royal Phiharmonic Society Award in March 2003.

'Omaggio', which was planned in detail with Berio before his death earlier this year, promises to be an emotional and invigorating tour through his creative life.

Watch out for more details soon.